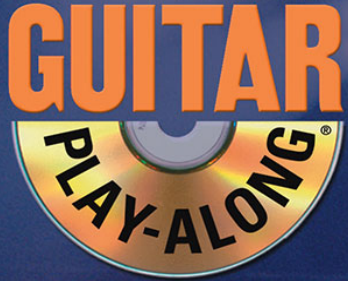


HAL•LEONARD



VOL. 163

# PANTERA

Play 7 Songs with Tab and Sound-alike Audio



Audio  
Included

Cemetery Gates  
Cowboys from Hell  
Drag the Waters  
5 Minutes Alone  
I'm Broken  
This Love  
Walk



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GUITAR

PLAY-ALONG

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The audio tracks that accompany this publication were recorded by studio musicians and match the notation in the book.

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In Australia Contact:

**Hal Leonard Australia Pty. Ltd.**

4 Lentara Court

Cheltenham, Victoria, 3192 Australia

Email: [ausadmin@halleonard.com.au](mailto:ausadmin@halleonard.com.au)

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# PANTERA

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## FOREWORD

### *The True Cowboys From Hell*

In the minds of many metal mavens, the '90s was a dearth for the genre in terms of new bands and new guitar heroes. Sure, the established acts (Metallica, Maiden, Slayer, Zakk Wylde, et al.) continued to carry the metal flag with aplomb, but thanks to grunge, the vast majority of new groups were content to shoe-gaze while churning out one-fingered riffs on drop-D tuned guitars and playing few, if any, solos! There was, however, one notable exception to this sorry rule... an explosive quartet from Texas named Pantera...

Thanks to the patented power-groove the band perfected by paying its dues for many years in clubs and dives all over America, when Dimebag and Co. released their debut album *Cowboys From Hell* in 1990, they not only took the metal world by storm, they raised the bar... high, very high. Furthermore, Dime proved himself to be a world-class guitarist from the very first solo on the album, and quickly rose to the dizzy heights of guitar hero in the blazing tradition and to the stature of his heroes, Randy Rhoads and Edward Van Halen.

Over the course of the decade, Pantera released a total of four studio albums and one double-live set, each one more uncompromising and standard-setting than its predecessor. The band toured like maniacs and its bombastic brilliance onstage made the Texans one of the most revered and respected metal outfits of all time. Sadly, the band split up in the early 2000s, and then, on December 8th, 2004, the unthinkable happened. On one of the darkest days music has ever known, Dime was killed on stage by a mentally de-arranged subhuman.

In tribute to Dime's memory, the good folk at Hal Leonard have called upon some of the finest transcribers and session players to accurately notate and perform some of Pantera's most incendiary cuts—including "This Love," "Walk," "I'm Broken," and of course, the anthemic classic "Cowboys From Hell." Thanks to these wonderfully performed backing tracks, you get to work your chops out to the max by emulating Dime's brilliant parts over each and every one! Don't be afraid to improvise on occasion either, as Darrell

wrote in the final installment of his incredibly popular and long-running “Riffer Madness” column in *Guitar World*, “Remember, it’s all good, everything goes and there ain’t no damned rules or boundaries. So get off! Tear it a fresh ass, tear it hard, rip gaping holes in it! Make tracks, leave marks!”

Amen to that sentiment! Rest In Peace, Dime—your music, mayhem, and mirth live on, and always will...

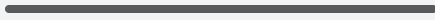
—Nick Bowcott  
May, 2014



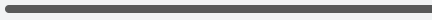
# Cemetery Gates

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo



Play-Along



\*Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

# Intro

Moderately  $\text{♩} = 121$

F $\sharp$ m7 Asus2 E5 Dmaj13

*mf*  
w/ clean tone  
let chords ring throughout

T  
A  
B

\*Original recording sounds approximately 30 cents flat of standard tuning.

F $\sharp$ m7 Asus2 E5

# Verse

Dmaj13 F $\sharp$ m7 Asus2

1. Rev -'rend, -

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E5 Dmaj13

Rev - 'rend, \_ is this \_ some con - spir - a - cy? \_

(0) 2 4 0 4 2 0 2 4 0 4 2 0 4 2 0 4

F#m7 Asus2 E5 Dmaj13

Cruc - i - fied \_ for \_ no sins; \_ her im - age \_

2 4 2 2 2 2 0 2 4 0 4 2 0 2 4 0 4 2 0

F#m7 Asus2 E5

be - neath \_ me. Lost with - in my plans \_ for life, \_

(0) 2 4 0 2 4 0 2 4 2 2 2 2 0 2 4 0 4 2 0

Dmaj13 F#m7 Asus2

it all \_ seems so \_ un - real. \_ I'm a man cut in half \_

(0) 2 4 0 4 2 0 4 2 0 2 4 2 4 2 2 2 2 2 0

E5 D

in this world, left to my mis-er-y.

# Interlude

F#m7 F#m6 D/F# F#m

**f**  
w/ dist. & delay  
rake ---|

F#m7 F#m6 D/F#



**F#m** **F#m7** **Asus2**

15ma 8va 8va

loco loco loco

P.H. P.H. P.H.

w/ bar rake rake

(7) 6 (6)

-2 4 4

(4)

**E5** **Dmaj13**

8va loco

loco slight P.H.

1 1/2

(4) (4) (4)

2 2 5

(5) (5) (5)

3 3

**F#m7** **Asus2** **E5** **D**

3 3 3 3

1 1 1 1

(5) (5) (5) (5)

2 5 9 5

9 5 7 (7)

3 10

**Faster** ♩ = 148

8va Harm.

3.2 -1

**A5** **N.C.** **A5** **N.C.**

loco 8va loco 8va loco

delay off P.H. P.H. P.M.

P.M. P.H. P.H. P.M.

2 0 0 0 0 7 6 7

8 7 8 9 7 8

2 0 0 0 0 7 6 7

1., 2. || 3.

*8va* *loco* *8va* *loco* *8va* *loco*

P.H. P.H. P.H.

P.M. --- P.M. ---

8 6 7 8 6 7 | 8 6 7 8 2 3 | 4 2 2 2 0 0 0 4

F#5 A5 B5

C5 E5 F5 F#5 A5 B5 C5 E5 F5

P.M. --- P.M. P.M. --- P.M. --- P.M. --- P.M. ---

2 2 2 5 0 2 3 | 4 2 2 2 0 0 0 4 | 2 2 2 5 2 3

# Verse

Slower ♩ = 142

F#5 F#m7 Asus2 E5

2. Rev - 'rend, \_\_\_\_\_ he turned to me  
3. See additional lyrics

*mf*  
dist. off  
w/ chorus

4 2 | 2 4 2 2 2 0 | 2 4 0 4 2 0

Dmaj13 F#m7 Asus2

with - out a tear in his eyes. \_\_\_\_\_ Noth - in' new for him

(0) 2 4 0 4 2 0 | 4 2 0 2 4 | 2 4 2 2 2 0

E5 Dmaj13

to see. \_\_\_\_\_ I did - n't ask \_\_\_\_\_ him

F#m7 Asus2

why. I will re - mem -

E5 Dmaj13

ber the love \_\_\_\_\_ our souls \_\_\_\_\_

F#m7 Asus2 E5

\_\_\_\_\_ had sworn \_\_\_\_\_ to make. \_\_\_\_\_ Now I watch the fall - in' rain; \_\_\_\_\_



Pre-Chorus  
Faster ♩ = 146

Dmaj13 F#5 A5

all my mind can see \_\_\_ now \_\_\_ is \_\_\_ your... Well, I guess you took \_  
See additional lyrics

*f*  
chorus off  
w/ dist.  
P.S.

E5 D5 A/C#

\_\_\_ my youth \_\_\_ and gave it all \_\_\_ a - way. \_\_\_

P.M.

F#5 A5 E5 D5

Like the birth of a new - found joy, \_\_\_ this love would end \_\_\_ in rage. \_

A/C# F#5 A5 E5

\_\_\_ And when she died I could - n't cry; the

P.M.

D5 A/C# F#5 A5

pride with - in \_\_\_\_ my soul. \_\_\_\_ You left me

P.M.

(2) 3 4 2 7 5 7 4 0 4 3 4 2 0

E5 D5 A/C# E/G#

in - com - plete, all a - lone as the mem - o - ries now \_\_\_\_ un - fold. \_\_\_\_

P.M. -----|

(2) 3 4 2 0 3 4 2 2 7 5 7 5 7 4 7 4 7 4

%% Chorus A5 N.C.

1. Be - lieve \_\_\_\_ the word. \_\_\_\_  
2., 3. See additional lyrics

8va 7 loco 8va 7 loco

P.H. P.H.

P.M. -----|

7 5 (7) 2 0 0 0 0 7 6 7 8 7 8 9 7 8

A5 N.C. A5 N.C.

I will \_\_\_\_ un - lock \_\_\_\_ my door \_\_\_\_

8va 7 loco 8va 7 loco

P.H. P.H.

P.M. -----|

2 0 0 0 0 7 6 7 8 6 7 8 6 7 2 0 0 0 0 7 6 7

To Coda 1  $\Phi$   
To Coda 2  $\Phi$

A5 N.C. E5 F5

and pass the cem - e - ter - y gates.

8 7 8 9 7 8 2 0 0 0 0 7 6 7 8 6 7 8 2 3

Interlude

F#5 A5 B5 C5 E5 F5 F#5 A5 B5

P.M. --- P.M. --- P.M. --- P.M. P.M. --- P.M. ---

4 2 2 2 2 0 0 0 0 4 2 2 2 5 0 2 3 4 2 2 2 0 0 0 0 4 2

D.S. al Coda 1  $\Phi$  Coda 1

C5 E5 F5 F#5

2 2 2 5 2 3 4 2 8 6 7 8 6 7 (7)

A5 N.C.

Be - lieve the word.

(7) (7) 7 6 7 8 7 8 9 7 8 2 0 0 0 0 0 7 6 7



A5 N.C.

I will — un — lock — my door — and pass the cem —

*8va* *loco* *loco* *8va* *loco* *8va* *loco* *8va* *loco*

P.H. P.H. P.M. P.H. P.H.

8 6 7 8 6 7 2 0 0 0 0 0 7 6 7 8 7 8 9 7 8

A5 N.C. A5 E5 F5 A5 E5 F5 A5 E5 F5 A5 E5 F5

- e - ter - y

P.M. P.M. P.M.

2 0 0 0 0 7 6 7 2 2 3 2 2 3 2 2 2 3 2 2 2 3

**Guitar Solo**

F#m7 Asus2 E5 Dmaj13

gates.

w/ delay

w/ bar grad. return w/ bar w/ bar let ring w/ bar let ring let ring w/ bar

0 2 3 5 7 5 3 2 5 2 5 4 5 9 5 9

F#m7 Asus2 E5

let ring

(9) 5 9 12 9 10 10 9 12 9 10 (10)

Dmaj13 F#m7 Asus2

rake - | w/ bar

F#5 A5 B5 C5 B5 A5

8va

21 14 21 21 14 21 20 14 20 20 14 20 14 19 20 19 17 14 19 20 19 17 14 14 19 19 (19) 17 14 16

F#5 A5 B5 C5 E5 F5

8va

loco

17 16 14 17 19 17 14 19 14 17 14 17 14 14 14 19 17 14 17 14 17 14 14 15 14 15 14 17 14 17 16 14 16 14 16 16 (16) 16 X

F#5 A5 B5

w/ bar

14 16 14 13 (13) 14 13 11 (11) 13 11 10 (10) 12 10 9 (9) 11 9 8

C5 B5 A5

8va

P.H.

(8) 10 8 7 (7) 9 7 6 (6) 8 6 5 (5) 7 5 4 (4) 6 4 2 2

**Interlude**

F#5 A5 B5 C5 E5 F5 F#5 A5 B5

8va

grad. dive w/ bar

loco

delay off

P.M.-----

slack

(2) 4 2 2 2 2 2 5 3 2 0 3 1 4 2 2 2 2 0 0 0 0 0 4 2

C5 B5 A5 F#5 A5 B5 C5 E5 F5

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

2 2 2 2 4 2 2 3 4 2 0

2 2 2 2 2 0 0 0 0 4 2

2 2 2 2 3 2 3

*D.S.S. al Coda 2*

F#5 A5 B5 C5 B5 G C5 B5 G#m N.C.

P.M.-----| P.M.-----| P.M.-----|

4 2 2 2 2 0 0 0 0 0 4 2 2 2 2 4 2 2 3 4 2 3 5 4 2 3 5 4 2 4

⊕ Coda 2

Be - lieve the word.

8va  $\gamma$  loco 8va  $\gamma$  loco 8va  $\gamma$  loco 8va  $\gamma$  loco

P.H. P.H. P.H. P.H.

1/2 1/2

8 6 7 8 6 7 (7) (7) 7 6 7 8 7 8 9 7 8

A5 N.C. A5 N.C.

I will un - lock my door

P.M.-----| P.H. P.H. P.M.-----|

2 0 0 0 0 0 7 6 7 8 6 7 8 6 7 2 0 0 0 0 0 7 6 7



A5 N.C. A5 E5 F5 A5 E5 F5 N.C.

and pass the cem - e - ter - y

*8va* *loco* *8va* *loco*

P.H. P.H. P.M. P.M.

**Outro**

A5 N.C. A5 N.C.

gates.

*8va* *loco*

P.M. P.H. P.M.

A5 N.C.

*8va* *loco*

Harm.

w/ delay w/ bar

P.H.

+2 1/2

slack -3 1/2

\*Till fade, depress bar & pluck slack string w/ L.H. finger, then hammer w/ L.H. finger at indicated fret location to sound harmonic while raising bar.

A5 N.C. A5 N.C.

8va

Gates.

8va

loco

w/ bar +1/2

delay off P.M.

(4)

2 0 0 0 0 7 6 7

slack

A5 N.C.

8va - 7

8va

loco \*

P.H.

w/ delay w/ bar

Harm.

+2 1/2

+1 1/2

8

3.2

slack

-3 1/2

slack

A5 N.C. A5 N.C.

8va

Gates.

loco

delay off P.M.

8va

loco \*

P.H.

w/ delay w/ bar

Harm.

+2

2.7

2 0 0 0 0 7 6 7

8

slack

-4

8va A5 N.C.

8va loco Harm.

w/ bar

(2.7) (2.7) 0 2.3 +2 1/2

slack -3 1/2

A5 N.C. A5 N.C. *Begin fade*

8va

grad. dive

(2.3)

slack

A5 N.C. 8va loco P.H. 1/2 A5 N.C.

loco delay off P.M. P.H. P.M.

2 0 0 0 0 0 7 6 7 8 7 7 2 0 0 0 0 0 7 6 7

A5 N.C. *Fade out*

8va loco P.H. P.M. P.H.

8 2 0 0 0 0 0 7 6 7 8 9 10

#### Additional Lyrics

3. Sometimes when I'm alone  
I wonder aloud if you're watchin' over me  
Someplace far abroad.  
I must reverse my life,  
I can't live in the past.  
Then set my soul free;  
Belong to me at last.

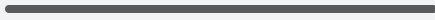
*Pre-Chorus* Through all those complex years  
I thought I was alone.  
I didn't care to look around  
And make this world my own.  
And when she died, I should've cried  
And spared myself some pain.  
You left me incomplete,  
All alone as the memories still remain.

*Chorus 2., 3.* The way we were.  
The chance to save my soul.  
And my concern is now in vain.  
Believe the word.  
I will unlock my door  
And pass the cemetery gates.

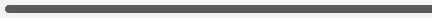
# Cowboys From Hell

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo



Play-Along





\*Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

# **Intro**

**Moderately** ♩ = 112

N.C.

(Gtr. delay loop)

\*Original recording sounds approximately 30 cents flat of standard tuning.

Oh, \_\_\_\_\_ come on! \_\_\_\_\_

P.M.-----| P.M.-----|

0 0 0 0 0 0 1 2 0 1 2 0 0 0 0 0 0 0 0 1 2 0

# Verse

N.C.

1. Un-der the lights \_ where we \_ stand tall, \_  
2. See additional lyrics

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 0 0 0 0 0 1 0 2 3 0 1 0 3 1 0 0 0 0 0 0 0 0 0 0 0

no - bod - y touch - es us at all. \_\_\_\_\_ Show - down, \_\_\_\_\_ shoot - out,

P.M.-----| P.M.-----|

0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

spread fear with-in, \_ with - out. \_ I said we're gon-na take \_ what's ours to have. \_

P.M.-----| P.M.-----| P.M.-----|

0 0 0 0 0 0 1 0 2 3 0 1 0 3 1 0 0 0 0 0 0 0 0 0 0 0

Spread the word through-out \_ the land. \_ They say bad guys \_ \_ \_ wear black.

P.M.-----| P.M.-----|

0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 0 0

### Pre-Chorus

We're tagged and can't \_ turn back. \_ You see us com - in' and you

G5 Ab5 G5

P.M.-----| P.M.-| P.M.-| P.M.----| P.M.----| P.M.-| P.M.

0 0 0 0 0 0 1 0 2 3 0 1 0 3 1 5 3 3 3 3 5 3 3 3 5 3 3 3 6 4 4 6 5 3

all to - geth - er run for cov - er. \_ We're tak - in' o - ver

Bb5 A5 Ab5 N.C.

P.M.----| P.M.-----| P.M.-----|

5 3 3 3 5 3 3 3 3 8 7 6 4 0 0 0 0 0 0 0 0 0 0 0 0

### Chorus

this town. \_ Here we come, \_ reach for your gun, \_ and you

E5 E5 A5 N.C.

P.M.-----| slight P.M.----|

0 0 0 0 0 1 0 3 2 0 2 3 2 3 2 3 2 3 1 3 0 3 1 2 0

E5 A5 N.C. E5 A5 N.C.

bet-ter lis - ten well, \_ my friend. \_ You see, it's been slow \_ down be - low. \_

slight P.M. - - - - -| slight P.M. - - - - -|

2 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0 2 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

E5 A5 N.C. E5 A5 N.C.

Aimed at you, \_ we're the cow-boys from hell. \_ Deed is done \_ a - gain, \_ we've won. \_ Ain't

slight P.M. - - - - -| slight P.M. - - - - -|

2 0 3 2 0 3 2 0 3 1 0 3 2 2 0 3 2 0 3 1 3 0 3 1 2 0

To Coda 1  $\Phi$

E5 A5 N.C. E5 A5 N.C.

talk - in' no \_ tall tales, \_ friend, \_ 'cause high noon, \_ your doom.

slight P.M. - - - - -| slight P.M. - - - - -|

2 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0 2 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

To Coda 2  $\Phi$

E5 A5 N.C. E5 N.C.

Com - in' for you, \_ we're the cow-boys from hell. \_

slight P.M. - - - - -| P.M. - - - - -|

2 0 3 2 0 3 2 0 3 1 0 3 2 0 0 0 0 0 0 0 0 0 0 1 2 0

1. 2.

*D.S. al Coda 1*

2. Oh, \_\_\_\_\_

The musical score is written for guitar on a treble clef staff with a key signature of one sharp (F#). It consists of two systems. The first system begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with the instruction 'D.S. al Coda 1'. The melody in the first system is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The second system continues the melody: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half). The score includes various guitar-specific notations: 'P.M.' (Palm Mute) with dashed lines, '3' (triplets), and 'x' (natural harmonics). The final measure of the second system is a Coda, indicated by a double bar line and a 'Coda' symbol.

E5 A5 G5 F#5 F5 Em

Com - in' for you, — we're the cow - boys from hell. —————

slight P.M. ————— P.M. P.M. —————

2 0 3 2 0 3 2 0 3 0 5 4 3 1 0 0 /7 (7) \ /7

C A/C# D B $\flat$  A G

P.M. P.M. P.M. P.M. P.M. P.H.

8 7 8 7 8 (8)\ / 14 (14)\ 7 / 14 15 14 15 14 15 (15)\





Interlude

N.C.

loco

P.M. ---

The musical score for the Interlude N.C. section is written on a single staff. It begins with a guitar solo marked 'loco'. The solo consists of a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are wavy lines indicating vibrato or a specific playing technique. The solo ends with a double bar line. Below the staff, there is a fingerboard diagram showing the fret positions for the solo. The diagram is a horizontal line with fret numbers 14, 15, 16, 17, 18, 19, 20, 21, and 22. Arrows indicate the fretting hand's movement between these frets. The diagram is labeled with '14', '(14)', '8', '12', '15', '12', '14', '15', '19', '15', '16', '20', '16', '17', '21', '17', '18', and '22'. A wavy line is also shown above the diagram, indicating a specific playing technique.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 9. The melody is written on a treble clef staff with a key signature of one sharp (F#). The accompaniment is written on a bass clef staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as performance instructions like 'P.M.' (Pizzicato Muto), 'P.H.' (Pizzicato Harpe), and 'loco' (loco). The piece concludes with a final cadence in measure 9.

[illegible]

The musical score for 'The Wind' by Gustav Mahler is presented in a standard musical notation format. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. The melody is characterized by a steady eighth-note pattern, with a trill on the word 'Wind'. The piano accompaniment is written on two staves, featuring a steady eighth-note pattern in the right hand and a bass line with occasional chords. The score includes performance instructions such as 'P.M.' (Piano Moderato) and 'P.H.' (Piano Forte). The overall structure is a single system, with the vocal line and piano accompaniment clearly delineated.

*Sva* ----- *loco*

*mf*

P.M. -----

17 15 17 15 14 15 14 12 14 12 10 12 10 9 10

12 15 12 15 12 15 13 15 12 15 13 14 12

Whoa! -----

P.M. ----- P.M. -----

12 15 12 15 12 15 13 15 12 15 13 14 12

12 15 12 15 12 15 13 15 12 15 13 14 12

*D.S.S. al Coda 2*

*f*

P.M. -----

12 15 12 15 12 15 13 12 15 12 (12) \

**Coda 2**

E5 A5 N.C.

Ah! -----

slight P.M. ----

2 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

**Outro**

E5 A5 N.C. E5 N.C.

Step a - side for the cow-boys from hell. -----

slight P.M. ---- P.M. -- P.M. -- P.H. P.M. --

*Sva* *loco*

2 0 3 2 0 3 2 0 3 1 0 3 2 7 5 0 0 7 5 0 0 7 5 5 0 0

8va loco

P.M. ---| P.M. ---| P.H. P.M. ---| P.M. ---| P.M. ---| P.H.

7 5 0 0 7 5 0 0 7 5 7 0 0 7 5 0 0 7 5 8 X X

8va loco 15ma loco 15ma loco 15ma loco 15ma loco loco P.H. P.M. ---| P.M. ---| P.H. P.M. ---|

14 12 14 12 11 12 11 9 11 9 7 9 7 6 7 7 5 0 0 7 5 0 0 7 5 5 0 0

8va loco 1/2 1/2 P.M. ---| P.M. ---| P.H. P.M. ---| P.M. ---| P.H.

7 5 0 0 7 5 0 0 7 5 4 (4) (4) 7 5 0 0 7 5 0 0 7 5 3 (3) X X

15ma 8va 15ma loco 15ma loco 15ma loco 15ma loco loco P.H. P.H. P.H. P.H. P.H. P.M. ---| P.M. ---|

17 15 17 15 14 15 14 12 10 12 10 9 10 0 0 0 0 0 0 1 0 3 3 2 0

E5

Uh! \_

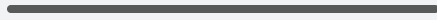
#### Additional Lyrics

2. Oh, pillage the village, trash the scene, but better not take it out on me,  
 'Cause a ghost town is found where your city used to be.  
 So out of the darkness and into the light, sparks fly ev'rywhere in sight.  
 From my double-barrel twelve-gauge, can't lock me in your cage.

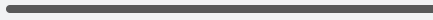
# 5 Minutes Alone

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo



Play-Along





\*Tune down 1 step:  
(low to high) D-G-C-F-A-D

**Intro**  
**Moderately** ♩ = 96

G5 A5 E5 G5 A5 E5 N.C.

*f*  
w/ dist.

**T**  
**A**  
**B**

\*Original recording sounds approximately 60 cents flat of indicated tuning.

G5 A5 E5 Bb5 G5 E5 N.C. G5 A5 E5 G5 A5 E5 N.C.

G5 A5 E5 Bb5 G5 E5 N.C. G5 A5 E5 G5 A5 E5 N.C.

G5 A5 E5 Bb5 G5 E5 N.C. G5 A5 E5 G5 A5 E5 N.C.

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G5 A5 E5      Bb5 G5 E5 N.C.

steady  
gliss.

# Verse

E5

1. I see you had your mind\_ all made up,      you group of pit - i - ful liars.\_  
2. See additional lyrics

P.M.-----

D#5/E

Be - fore I woke to face\_ the day,      your mas - ter plans trans - pired.

P.M.-----

E5

Some - thing\_ told      me\_ this job has more to meet\_ the eye.

P.M.-----

D#5/E

My song is not be - lieved? \_

My words some - what de - ceiv - ing? \_

N.C.

Now I'm un -

[illegible]

N.C. G5 A5 E5 G5 A5 E5 N.C.

Can't be what your i - dols are.

G5 A5 E5 G5 A5 E5 N.C.

Can't leave that scar, oh.

G5 A5 E5 G5 A5 E5 N.C.

You cry for } com - pen - sa - tion.  
I'll bur - y your }

♫ Chorus  
G5 A5 E5 G5 A5 E5 N.C.

I ask you please just give us...

G5 A5 E5      Bb5 G5 E5 N.C.      G5 A5 E5      G5 A5 E5 N.C.

Five min-utes a - lone.

G5 A5 E5      Bb5 G5 E5 N.C.      G5 A5 E5      G5 A5 E5 N.C.

Just give us...

G5 A5 E5      Bb5 G5 E5 N.C.      G5 A5 E5      G5 A5 E5 N.C.      *To Coda*

Five min-utes a - lone.

1. G5 A5 E5      Bb5 G5 E5 N.C.

Uh!



2.

G5 A5 E5      Bb5 G5 E5 N.C.      **Interlude**  
N.C.

Uh!

Head - butt - ed some bro - ken glass. \_

Play 3 times

Play 3 times

A5 Ab5      G5      F#5      F5      G5      A5 E5      G5 A5 E5 N.C.

Uh!      Five min - utes \_



Ass stomp!

**Interlude**

F5 Bb5 F5 E5 F5 E5 Bb5 E5 F5 E5 F5 G5

*loco* *Play 4 times*

P.M. ----- P.M. -----

3 1 3 1 3 1 2 0 3 1 3 1 2 0 3 1 2 0 3 1 2 0 3 1 5 3

*D.S. al Coda  
(no repeat)*

E5 F5 E5 F5 G5 E5 F5 E5 F5 N.C.

I ask you please just give us...

P.M. -----| P.M. -----|

2 3 2 3 5 2 3 2 3 10 X X X X X X X X X X X X

⊕ Coda

**Outro**

G5 A5 E5 Bb5 G5 E5 N.C. E5 G A

Yeah! I ask you, please just give us...

E5 Bb E5 G A F

I ask you, please just give us... I ask you, please just give us... I ask you, please just give us...

G5 A5 E5 G5 A5 E5 G5 A5 E5 Bb5 G5 E5 *Play 4 times*

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

*Repeat and fade*

G5 A5 E5 G5 A5 E5 Bb5 G5 E5 G5 A5 E5 Bb5 G5 E5 G5 A5 Bb5

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

*Additional Lyrics*

2. I read your eyes, your mind was made up. You took me for a fool.  
 You used complexion of my skin for counter-racist tool.  
 You can't burn me. I've spilled my guts out in the past.  
 Taken advantage of 'cause you know where I come from, my past.

# Drag The Waters

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo

Play-Along

\*Tune down 1 1/2 steps:  
(low to high) C#-F#-B-E-G#-C#

# **Intro**

**Moderately** ♩ = 126

N.C.

\*Original recording sounds approximately 40 cents flat of indicated tuning.



N.C. F5 E5 F5 E5 N.C.

1. A

slight P.H. P.M. P.M. P.M. slight P.H.

7 5 7 5 7 5 3 2 0 3 2 0 0 7 5 7 5 7 5

Verse

N.C.

smack on the wrists \_ is the word \_ from the mouth \_ of the out - sid - er, law - yer, po - lice. \_

2. See additional lyrics

— A small price to pay \_ for the dope \_ and the guns \_ and the rape, \_

3 6 5 4 8 7 8 7 1 0

C5 B5 N.C.

— it should all \_ be o - kay. \_ Your fa - ther is rich, \_ he's a judge, \_

3 6 5 4 8 7 10 9 7 1 0

— he's the man, — he's the god — that got your sen-tence re-duced. — But in the

The first system of music shows a vocal line with a melody that rises and then has a short rest. The guitar line consists of a series of chords, each represented by a vertical line with 'x' marks indicating fretted notes. The fretboard diagram shows the positions of these notes across the strings and frets.

back of his mind, — he well knows — what he'd find — if he looked — a lit-tle deep-er in you, —

The second system continues the vocal melody and the guitar accompaniment. The guitar line maintains the same chordal structure as the first system, with the fretboard diagram providing a visual guide to the fretting.

### Chorus

F5 E5

F5 E5

N.C.

— in you. — Drag the wa-ters some more, —

The first part of the chorus features a vocal line with a short rest followed by a melody. The guitar line includes a double bar line and a 'don't pick' instruction. The fretboard diagram shows the positions for the notes, with 'P.M.' (pick me) and 'slight P.H.' (slight pull-off) instructions for specific notes.

F5 E5

F5 E5

N.C.

— like nev-er be-fore. — Whoa! —

The second part of the chorus continues the vocal melody and guitar accompaniment. It includes a double bar line and a '13' fret marker. The fretboard diagram shows the positions for the notes, with 'P.M.' and 'slight P.H.' instructions for specific notes.

— Ah! — How! —

P.M. - - slight P.H.

— Ah! — How! —

P.M. - - slight P.H.

— Ah! — How! —

P.M. - - slight P.H.

C5 D5 Eb5 F5 E5 F5 E5 N.C.

— Huh! — Drag the wa - ters some more, —

P.M. P.M. - - P.M. - - - slight P.H.

F5 E5 F5 E5 N.C. F5 E5 F5 E5

like nev - er be - fore. \_\_\_\_\_

slight P.H. -----

P.M. P.M. -----

1 7 5 7 5 7 5 1 3 2 0 3 2 0 0

N.C. F5 E5 F5 E5 N.C.

Drag the wa - ters some more. \_\_\_\_

slight P.H. -----

P.M. P.M. -----

1 7 5 7 5 7 5 1 3 2 0 3 2 0 0 1 7 5 7 5 7 5 1 3 2 0 3 2 0 0

**Interlude**  
F5 E5 N.C.

Uh!

let ring ----- let ring ----- let ring ----- let ring -----

grad. bend 1 hold bend

15 14 15 14 15 14 15 14 (14) 12 14 (14) X X

F5 E5 N.C.

8va----- loco

1 1/2

17 15 12 17 12 17 15 12 17 12 17 15 12 17 12 17 15 12 17

Example 2: Musical notation and fretboard diagram. The notation shows a melodic line with a 'grad. bend' (gradual bend) and a '1/2' note value. The fretboard diagram below shows fingerings for the first, second, and third positions, with a 'grad. bend' indicated by a wavy line and a '1/2' note value.

**Guitar Solo**  
N.C.

N.C.

w/ flanger

16

5 7 5 7 7 5 7 9 7 9 9 7 9

[illegible]

The musical score for the 'Chorus' section consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features two measures of whole rests, followed by a double bar line, and then two measures of half notes: F5 (labeled 'F5' above) and E5 (labeled 'E5' above). The lyrics 'Damn!' and 'Huh!' are written below these notes. The bottom staff is a piano line in treble clef with a key signature of one sharp. It contains a sequence of notes and rests, including a trill on the final note. Below the piano staff, there are numerical annotations: '19 20 20 21 20 20 22' with a '1' above the final '22'; '22 22' with a '2 1/2' above the first '22'; a dashed line labeled 'grad. release' spanning from the '22 22' to the next measure; and '22' with a '1' above it, followed by a wavy line and '(22)' at the end.

The musical score is written for guitar and includes the following elements:

- Staff 1 (Melody):** Features a treble clef and a key signature of one sharp (F#). The melody is divided into two phrases. The first phrase is marked "N.C." (No Chords) and "F5 E5". The second phrase is also marked "N.C." and "F5 E5". The lyrics "Drag the wa - ters some more, \_\_\_" and "like nev - er be - fore. \_\_\_" are written below the staff.
- Staff 2 (Rhythm/Guitar):** Features a treble clef and a key signature of one sharp (F#). The rhythm is marked "loco". The notes are written in a way that suggests a specific fingering. The lyrics "Drag the wa - ters some more, \_\_\_" and "like nev - er be - fore. \_\_\_" are written below the staff.
- Staff 3 (Fingering):** Features a treble clef and a key signature of one sharp (F#). The notes are written in a way that suggests a specific fingering. The lyrics "Drag the wa - ters some more, \_\_\_" and "like nev - er be - fore. \_\_\_" are written below the staff.
- Staff 4 (Fingering):** Features a treble clef and a key signature of one sharp (F#). The notes are written in a way that suggests a specific fingering. The lyrics "Drag the wa - ters some more, \_\_\_" and "like nev - er be - fore. \_\_\_" are written below the staff.



F5 E5 F5 E5 N.C. F5 E5 F5 E5

Drag the wa - ters some more. —

P.M. P.M. — slight P.H. — P.M. P.M. —

3 2 0 3 2 0 0 7 5 7 5 7 5 3 2 0 3 2 0

N.C. F5 E5 F5 E5 N.C.

Drag the wa - ters some more, —

P.M. — slight P.H. — P.M. — P.M. — slight P.H. —

0 7 5 7 5 7 5 3 2 0 0 3 2 0 0 0 7 5 7 5 7 5

F5 E5 F5 E5 N.C. F5 E5 F5 E5

like nev - er be - fore. —

P.M. — P.M. — slight P.H. — P.M. — P.M. —

3 2 0 0 3 2 0 0 7 5 7 5 7 5 3 2 0 0 0 3 2 0 0 0 0

N.C. F5 E5 F5 E5 N.C.

Drag the wa - ters some more. —

P.M. — slight P.H. — P.M. — P.M. — slight P.H. —

0 7 5 7 5 7 5 3 2 0 0 0 3 2 0 0 0 0 7 5 7 5 7 5

Spoken: See what it is inside that fuckin' lie.

Huh! Huh! Huh! Huh!

grad. bend 2 1/2 grad. release

(5) 1 0 0 1 0 0 1 0 0 1 0 0

**Outro-Chorus**  
F5 E5 F5 E5 N.C.

Huh! Huh! Huh! Uh! Drag the wa-ters some more, \_

w/ slide w/ wah-wah as filter

1 0 0 1 0 4 4 12 12 12 12 (12)

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

like nev-er be-fore. Drag the wa-ters some more. \_

let ring -----

9 (9) 4 4 12 12 12 12 12 11 12 12 (12)

F5 E5 F5 E5 G5 A5 Bb5 A5 Bb5 B5 F5 E5 F5 E5 N.C.

In with it, out with it. Drag the wa-ters some more. \_

9 (9) 4 4 12 12 12

F5 E5 F5 E5 G5 A5 Bb5 A5 Bb5 B5 F5 E5 F5 E5 N.C.

In with it, out with it. Drag the wa - ters some more. \_

F5 E5 F5 E5 G5 A5 Bb5 A5 Bb5 B5 F5 E5 F5 E5 N.C.

In with it, out with it. Drag the wa - ters some more, \_

let ring -----

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

like nev - er be - fore. Drag the wa - ters some more. \_

F5 E5 F5 E5 N.C. F5 E5 N.C.

8va -----

19 24

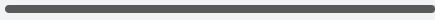
#### Additional Lyrics

- Sweet is the slice and the lips, you're gonna have that woman. She is your favorite lay.  
Promised you, swore that, a, no one had been there and she was gonna keep it that way.  
Let it move in, you got thin and got high and your money went and so did your friends.  
But she's by your side and her smile cannot hide the premonition of a beckoning end, the end.

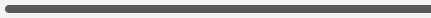
# I'm Broken

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo



Play-Along



\*Tune down 1 step:  
(low to high) D-G-C-F-A-D

# **Intro**

**Moderately slow** ♩ = 74

N.C. E5 N.C. E5

*Play 3 times*

*f*  
w/ dist.

rake ---|

TAB

\*Original recording sounds approximately 60 cents flat of indicated tuning.

N.C.

1.

2.

E5

**Verse**  
N.C.(E5)

1. I won - der in our  
if we'll smile cof-fins while \_

2. See additional lyrics

P.M.-----|

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loved ones mourn the day, ab - sence of our fac - liv - ing, laugh - ing, eyes a - wake. Is

The first system of music is in 7/8 time. The vocal line consists of eighth and quarter notes. The guitar accompaniment features a repeating eighth-note pattern in the right hand and a bass line with 7th and 5th frets in the left hand. The lyrics are: "loved ones mourn the day, ab - sence of our fac - liv - ing, laugh - ing, eyes a - wake. Is".

this too much for them \_ to take? Too young

The second system of music is in 7/8 time. The vocal line continues with eighth and quarter notes. The guitar accompaniment maintains the same pattern as the first system. The lyrics are: "this too much for them \_ to take? Too young".

for one's con - clu - sion, the life - style won.

The third system of music is in 7/8 time. The vocal line continues with eighth and quarter notes. The guitar accompaniment maintains the same pattern as the first system. The lyrics are: "for one's con - clu - sion, the life - style won."

**Bridge**  
N.C.

Such val - ues you taught \_ your son. \_ That's how.

The bridge section is in 7/8 time. The vocal line consists of eighth and quarter notes. The guitar accompaniment features a repeating eighth-note pattern in the right hand and a bass line with 7th and 5th frets in the left hand. The lyrics are: "Such val - ues you taught \_ your son. \_ That's how."



F#5 G5 F#5 F5 E5 N.C.

Look at me } now. \_\_\_\_\_  
you }

Uh!

Play 3 times

2 2 2 2 2 2 / 7 6 5 6 7 5 7 2 2 2 2 2 2 / 7 6 5 6 7

F5

N.C.

That's how.

7 3 3 3 3 3

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 2 3 2 1 0

Look at us now. \_\_\_\_\_

5 6 5 3 0 2 3 2 1 0 | 5 6 5 3 0 2 3 2 1 | 2 0 2 0 / 7 5

N.C.

The musical score for 'N.C.' is written in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing triplets. The fretboard diagram below the staff shows the corresponding fret numbers for the left hand. The first measure is marked 'rake' and the second 'let ring'. The diagram includes a bar line and a final measure with a wavy line indicating a sustained note.

rake -- | let ring -- |

15 14 15 14 (14) 0 15 14 0 15 14 8 12 14 14 12 15 12 14 12 15 12 14 12

musical score for "The Wind" by John Cage, measures 1 through 20. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 10. The second system contains measures 11 through 20. The notation includes various rhythmic values, accidentals, and dynamic markings. A "rake" instruction is present in measure 11. A "loco" marking is present above the staff in measure 18. The score ends with a double bar line in measure 20.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, featuring a series of eighth and sixteenth notes, often beamed together. There are several accidentals, including flats and naturals, and a few triplets indicated by a '3' over a group of notes. The system ends with a double bar line and a repeat sign.

**Chorus**  
E5 N.C. N.C.(E5)

I'm bro - ken. \_\_\_\_ In - her - it my \_

8va-----

loco

15 17 18 19 20 21 22 22 1

w/ bar (22)

6 7 6 7 5 7 5 3 0 / 7 5 / 9 7

E5

life. \_\_\_\_ I'm bro - ken. \_\_\_\_ That's

P.M.-----

6 7 6 7 5 7 5 3 0 / 7 5 / 7 5 6 7 6 7 5 7 5 3 0 2 2 2 2 0

**Bridge**  
N.C.

how. Look at me now. \_\_\_\_

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 2 3 2 1 0

**Chorus**  
E5 N.C. N.C.(E5)

I'm bro - ken. \_

5 6 5 3 0 2 3 2 1 2 2 / 7 5 6 7 6 7 5 7 5 3 0 / 7 5 / 7 5

\_\_\_\_\_ I'm bro - ken. \_\_\_\_\_ I'm bro - ken. \_

T.H.

E5  
\_\_\_\_\_ I'm broke.

P.M. -----

**Outro** *Repeat and fade*

E5  
Uh!

P.M. ----- P.M. -----

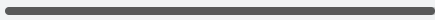
#### Additional Lyrics

2. One day we all will die, clichéd fact of life.  
 Force-fed to make us heed, inbred, sponge our bleed.  
 Ev'ry warning, a leaking rubber, a poison apple for mingled blood.  
 Too young for one's delusion, the lifestyle cost.  
 Venereal mother embrace the loss.

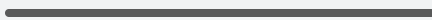
# This Love

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo



Play-Along





\*Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

# Intro

Moderate Rock ♩ = 103

F#m7 C#o/G F#m7 C#o/G F#m7 C#o/G F#m7 C#o/G

*mf*  
w/ clean tone & chorus  
let chords ring throughout

TAB

2 4 2 3 4 2 4 3 2 4 2 3 4 2 4 3 2 4 2 3 4 2 4 3 2 4 2 3 4 2 4 3

\*Original recording sounds approximately 60 cents flat of standard tuning.

Bm7 F#o/C Bm7 F#o/C F#m7 C#o/G F#m7 C#o/G

2 4 2 3 4 2 4 3 2 4 2 3 4 2 4 3 2 4 2 3 4 2 4 3 2 4 2 3 4 2 4 3

C#o C A/C# C A/C# C E/G# Am

4 2 0 3 2 0 2 3 4 2 2 3 2 0 2 3 4 2 2 3 2 0 2 3 4 2 2 2 2 3 5

# Verse

F#m7 C#o/G F#m7 C#o/G

1. If ev - er words — were spok - en,  
2. See additional lyrics

2 4 2 3 4 2 4 3 2 4 2 3 4 2 4 3 2 4 2 3 4 2 4 3

F#m7 C#°/G F#m7 C#°/G Bm7 F#°/C

pain - ful and un - true. I said I loved

Bm7 F#°/C F#m7 C#°/G F#m7 C#°/G

but I lied.

C#° C A/C# C A/C# C

In my life all I want - ed was the keep - ing of

E/G# Am C#° C A/C# C

some-one like you. As it turns out, deep - er with - in me



F#m7 C#o/G F#m7 C#o/G

quickly ending life. Screamed: You keep this

8va

w/ bar --| w/ bar --| P.H. w/ bar --| grad. dive

(9) 8 (8) 6 (6) X 6 (6) (6) (6) (6) -4 1/2 -6 -2 1/2

Chorus  
Faster ♩ = 114

F#5 Cm Bm Gm

love, thing, love, child, love, toy. You keep this

loco

delay & \*wah off

P.M. --| P.M. -----| P.M. --|

0 4 2 4 0 4 X X 0 4 X 1 3 0 2 1 3

\*2nd & 3rd times.

F#5 Cm Bm Gm

love, fist, love, scar, love, break. You keep this

P.M. --| P.M. -----| P.M. --|


0 4 2 4 0 4 X X 0 4 X 1 3 0 2 1 3

F#5 Cm Bm Gm

love, love, love. You keep this

P.M. -----|

0 4 2 0 4 0 4 1 3 0 2 1 3

*To Coda* 

F#5 Cm Bm Gm

love, love, love. You keep this

P.M. -----

0 4 2 0 4 2 0 4 2 1 0 2 1 3

1. **Slower** ♩ = 104

F#m7 C#°/G F#m7 C#°/G F#m7 C#°/G F#m7 C#°/G

love.

*mf*  
w/ clean tone & chorus

2 4 2 3 4 4 3 2 4 2 3 4 4 3 2 4 2 3 4 4 3 2 4 2 3 4 4 3 2 4 2 3 4 4 3

2. **Interlude**  
N.C. G5

love. -----

P.M. -----

0 1 2 4 2 2 4 0 2 3 4 0 2 3 4 0 1 2 4 2 2 4 0 2 3 4 5

N.C. F5 F#5 G5 G#5 A5 Bb5

P.M. -----

0 1 2 4 2 2 4 4 0 2 3 4 0 2 3 4 0 1 2 4 2 2 4 4 3 4 5 6 7 8





**Guitar Solo**

F#m7 C#o/G F#m7 C#o/G F#m7 C#o/G

*f* w/ dist., delay & wah-wah w/ bar

F#m7 C#o/G F#m7 C#o/G F#m7 C#o/G

Bm7 F#o/C Bm7 F#o/C F#m7 C#o/G

*8va*

F#m7 C#o/G Dm C#+ F/C G7/B

*8va* *loco* *8va* *w/ bar* *grad. bend*

[illegible]

**Coda**

The Coda section consists of two measures. The first measure features a treble clef with a key signature of two sharps (F# and C#). The melody is a half note F#5, and the bass line is a half note G5. The second measure features a treble clef with a key signature of one sharp (F#). The melody is a half note F#5, and the bass line is a half note G5. The section ends with a double bar line.

F#5 G5 F#5 G5 F5

love, ow!

P.M. ----- 1

0 4 2 0 4 2 0 4 2 0 4 2 0 5 3 0 4 2 0 4 2 0 4 2 0 5 3 0 3 1

F#5 G5 F#5 G5 F5

You keep this

P.M.

0 4 2 0 4 2 0 4 2 0 4 2 0 5 3 0 4 2 0 4 2 0 4 2 0 5 3 0 4 3

F#5 G5 F#5 G5 F5

love. You keep this love. You keep this

P.M. -----

0 4 2 0 4 2 0 4 2 0 4 2 0 5 0 4 0 4 0 4 0 5 0 3 1

F#5 G5 F#5 G5 F5

love. You keep this love, \_\_\_\_\_ ha, ha. Hope.

P.M. -----

0 4 2 0 4 2 0 4 2 0 5 0 4 0 4 0 4 0 5 0 3 1 4 2 2 3 5

Slower ♩ = 75

B5/F# E5 F5 C5/G

rit.

Slower ♩ = 51

Repeat and fade

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 G5 E5 F#5 E5 F#5 E5 F#5 E5 G5 E5 F5

P.M. -----

2 4 2 4 2 4 2 4 2 5 2 4 2 4 2 4 2 5 2 3 1

#### Additional Lyrics

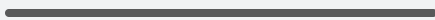
- I'd been the tempting one,  
Stole her from herself.  
This gift in pain, her pain was life.  
And sometimes I feel so sorry,  
I regret this, the hurting of you.  
But you made me so unhappy.  
I'd take my life and leave love with you.

Pre-Chorus I'd kill myself for you.  
I'd kill you for myself.

# Walk

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo



Play-Along



\*Tune down 1 step:  
(low to high) D-G-C-F-A-D

**Intro**  
**Moderately** ♩ = 118  
N.C.

\*Original recording sounds approximately 60 cents flat of indicated tuning.

Verse  
N.C.

1. Can't you see \_\_\_\_\_ I'm eas - i - ly \_\_\_\_\_ both - ered by per - sist - ence? \_\_\_\_  
2. See additional lyrics

One step from lash - ing out at you.

Eb5/Bb

N.C.

You want in \_\_\_\_\_ to get un - der my skin and call your - self a friend. \_\_\_\_\_

I've got more friends like you, what do I do? \_\_\_\_

Eb5/Bb



# Pre-Chorus

D5/A Bb5 B5 N.C.

Is there no stan - dard an - y - more? \_\_\_\_\_ What it takes, who I am,

D5/A Bb5 B5

where I've been. Be - long. You can't be some - thing you're not.

N.C.

Be your - self, by your - self, stay a - way — from me.

D5/A Bb5 G5/D F#5 F5

A les - son learned in life, known from the dawn of time.

# Chorus

N.C. C5 N.C. Bb5

Re - spect.

P.M. P.M.

0 0 1 (1) 0 0 0 1 (1) 0 0 1

N.C. Eb5/Bb N.C. F5 G5 G#5 G5 F5

Walk. What did you say?

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 1 (1) 0 0 1 0 0 3 0 5 0 6 0 5 0 3

N.C. C5 N.C. Bb5

Re - spect.

P.M. P.M.

0 0 1 (1) 0 0 5 0 0 1 (1) 0 0 1

To Coda 1

To Coda 2

N.C. Eb5/Bb N.C. F5 G5 G#5 G5 F5

Walk. Are you talk - in' to me?

P.M. P.M. P.M. P.M. P.M.

0 0 1 (1) 0 0 1 0 0 3 0 5 0 6 0 5 0 3

N.C. F5 G5 G#5 G5 F5 N.C.

Are you talk - in' to me?

P.M. ----- P.M. P.M. P.M. P.M.

0 0 0 3 0 5 0 6 0 5 0 3 0 0 1 (1) 0 0 1 (1) 0

1/2 1/2 1/2 1/2

0 1 (1) 0 0 1 (1) 0 0 1 (1) 0 0 1 (1) 0

*D.S. al Coda 1*

**⊕ Coda 1**

N.C. C5

Re -

P.M.

0 0 1 (1) 0 0 0 12 4 18

N.C. Bb5 N.C. Eb5/Bb

spect. Walk.

P.M. P.M.

0 0 1 (1) 0 0 3 0 0 1 (1) 0 0 1

N.C. F5 G5 G#5 G5 F5 N.C. C5

What did you say? Re -

P.M.----- P.M. P.M. P.M. P.M. P.M.

0 0 0 3 0 5 0 6 4 0 5 0 3 0 0 1 1/2 (1) 0 0 5

N.C. Bb5 N.C. Eb5/Bb

spect. Walk.

P.M. P.M.

0 0 1 1/2 (1) 0 0 3 0 0 1 1/2 (1) 0 0 1

N.C. F5 G5 G#5 G5 F5 N.C. F5 G5 G#5 G5 F5

Are you talk - in' to me? Are you talk - in' to me?

P.M.----- P.M. P.M. P.M. P.M. P.M.----- P.M. P.M. P.M. P.M.

0 0 0 3 0 5 0 6 4 0 5 0 3 0 0 0 3 0 5 0 6 4 0 5 0 3

E5 F5 G5 G#5 G5 F5 E5 F5 G5 G#5 G5 F5

No \_\_\_\_\_ way punk. -

P.M.--- P.M. P.M. P.M. P.M. P.M.--- P.M. P.M. P.M. P.M.

2 0 0 0 3 0 5 0 6 4 0 5 0 3 2 0 0 0 3 0 5 0 6 4 0 5 0 3

# Guitar Solo

N.C.

*w/ delay*  
*let ring* ----- |  
 grad. bend

13

1/2

grad. bend

*don't pick*  
*loco*  
*don't pick*

8va -----

4





# ⊕ Coda 2

N.C. C5 N.C. Bb5

Re - spect.

1/2 P.M. 1/2 P.M.

0 0 1 (1) 0 0 5 0 0 0 1 (1) 0 0 3

N.C. Eb5/Bb N.C. F5 G5 G#5 G5 F5

Walk. What did you say?

1/2 P.M. P.M. ----- 1 P.M. P.M. P.M. P.M.

0 0 1 (1) 0 0 1 0 0 0 3 0 5 0 6 0 5 0 3

N.C. C5 N.C. Bb5

Re - spect.

1/2 P.M. 1/2 P.M.

0 0 1 (1) 0 0 5 0 0 0 1 (1) 0 0 3

N.C. Eb5/Bb N.C. F5 G5 G#5 G5 F5

Walk. Are you talk - in' to me?

1/2 P.M. P.M. ----- 1 P.M. P.M. P.M. P.M.

0 0 1 (1) 0 0 1 0 0 0 3 0 5 0 6 0 5 0 3

**Outro**

E5      F5      G5      G#5      G5      F5      E5

Are you talk - in\' to me?      Walk \_ on home \_

P.M. --|    P.M.    P.M.    P.M.    P.M.      P.M. --|      P.M. -----|

2 0 0 2 0 5 0 4 0 5 0 3 || 2 0 0 2 1/2 (1) 2 0 0 0 2 1/2 (1) 2

*Repeat and fade*

\_\_\_\_ boy, \_\_\_\_\_

P.M. -----|      P.M. -----|      P.M. -----|      P.M. -----|

0 0 0 2 1/2 (1) 2 0 0 0 2 1/2 (1) 2 || 0 0 0 2 1/2 (1) 2 0 0 0 2 1/2 (1) 2

*Additional Lyrics*

2. Run your mouth when I'm not around,  
 It's easy to achieve.  
 You cry to weak friends that sympathize.  
 Can you hear the violins playing your song?  
 Those same friends tell me your ev'ry word.

# GUITAR NOTATION LEGEND

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

## Additional Musical Definitions

(*accent*)

- Accentuate note (play it louder).

(*staccato*)

- Play the note short.

**D.S. al Coda**

- Go back to the sign (§), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

**Fill**

**N.C.**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

- Harmony is implied.

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

The **Guitar Play-Along® Series** will help you play your favorite songs quickly and easily. Just follow the tab, listen to the audio to hear how the guitar should sound, and then play along using the separate backing tracks. The melody and lyrics are also included in the book in case you want to sing, or to simply help you follow along.

Cemetery Gates

Cowboys from Hell

Drag the Waters

5 Minutes Alone

I'm Broken

This Love

Walk



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